

SUMMARIES

Josefina Molina, *Woman in the Audiovisual World* (*La mujer en el audiovisual*, p. 16) Despite the laws for equality that women of the cinema do have, the competitive conditions, established male power and the present-day crisis do not exactly work in favour of women directors, scriptwriters, producers or actresses. Notwithstanding this, in the nineties a group of very competent women filmmakers did take shape, women that did not want to be categorized and who devoted themselves to freely making the films that they wished to make. From 2006 onwards, with the creation of CIMA (Association of Cinematic and Audiovisual Women), these and other women from the previous generation meet together to talk to each other, exchange experiences and ideas, and stimulate and support each other mutually.

Elena Álvarez Gallego, *There is a Clearing Waiting There in the Woods, For Us Women, Always* (*Un claro espera allí en el bosque, siempre, para nosotras*, p. 48). My paper, “There is a Clearing Waiting There in the Woods, For Us Women, Always” looks at the idea that it is possible, independently of the time and circumstances (whether they are favourable or not), to find a place in which women are free, where we find ourselves, and that the younger women of feminism should concern ourselves with this, leaving aside other less important things, such as the “battle”, or the “vindication”. I take the idea from the volume of María Zambrano’s book *Clearings in the Woods*. If that clearing has not been found, the rest does not make much sense, since without that knowledge of ourselves we will be guided irremediably in the wrong way in what we do outside of our own being. I also speak of love, of freedom, of creativity, of the man question, of women’s sexual freedom...

Aura Tampoa Lizardo, *An Ellipse Between Eros and Writing* (*Una elipse entre Eros y escritura*, p. 60). My aim in this text is to share four moments of the birth of my feminist

awareness. I will narrate these moments by evoking the imprints that made this awakening possible; on the one hand, the presence of my maternal grandmother, who taught me about the link between writing and pain, writing as something to hold onto and life giving when faced with absence, and, on the other hand, the presence of my paternal grandmother, who taught me to cultivate the erotic, understood as the art of loving and caring for the women and men at our side. These imprints form an ellipse in which we are contained – they, my mother and I, an organizing ellipse of the universe. Recognising the position of each of us within this structure becomes a form of mystical knowledge, going deeper into this knowledge requires reflection and silence; one must go quiet in order to reconcile oneself with those that hold life. Going quiet has been to begin to gestate forgotten words, words which were left behind out of pride and which today act as poultices. Making room for these symbolic connections that the founding women in my life have left and continue to leave is a way of creating that expands and modifies one's vision, relationships; it is a way of saying thank you and of filling this world with a little love. This exercise that is woven in apparent solitude is my way of doing politics.

Erika Irusta Rodríguez, *And So, I Became a Woman* (Y así, me hice mujer, p. 72). I know where I come from but it took me 26 years to recognise it. I know that I was born a woman but it took me 24 years to discover it. My story is not unusual for the women of my generation and perhaps neither to those from “other times”. My words are born of my difficulty in inhabiting my woman's body and of how I managed, in relationship, to give flesh to my body and light to my sleepless nights.

I am going to talk about the private and public revolution I went through in order to recognise myself as a daughter and to inhabit the world from this, my woman's body: of how the relationship with the Other (Woman) enabled me to take on the awareness of my being a woman. I will

explain how my life experience in this, my body, is what drives my day-to-day, accompanying women in inhabiting their women's body with enjoyment in infinite relationships among women, walking together beyond duality and intellectual thought. I will put words to this, my flesh, and those, my bones, those of a woman.

Chiara Zamboni, *A Thousand New Beginnings and the Secret of Life* (*Mil inicios nuevos y el secreto de la vida*, p. 110).

In her relationship and conversations with her students, Chiara Zamboni has developed the intuition, confirmed by the young people, that they “want to be recognised but not known”, which means a desire to be here, to express their own unique and unrepeatable singularity, and to explore what it means to be a woman in an autonomous way, outside of what has already been said, already codified. The author sees, in young women, a desire for singular resonance that older women should take on board and keep alive – given that this is the same desire that brings them together – whilst sustaining the enigma that each one is to themselves and to others, protecting the mystery without consuming it or erasing it.

Maria Lluïsa Cunillera i Mateos, *I Am a Teacher, I Am a Woman* (*Sóc una mestra, sóc una dona*, p. 134). In the course of following my vocation as a teacher, I have, over time, transformed the relationship that I have with my male and female students. When I began to teach, I found myself feeling empty in class, repeating what had already been said, incapable of putting myself into play from what I am, a woman. With other women I have learned the importance of being in the classroom with my presence, with my body that is sexuate in the feminine, and of also accepting the presence of the other bodies, of girls and boys who want to give meaning to themselves and to find spaces in which to do so. From my introduction on the first day of

class, as a teacher and a woman, I am telling them that I am in the classroom, with everything that I am, and I am inviting them to do the same.

To be successful in this I have walked a path of freedom that is based on sincerity when speaking and the reciprocal listening to what I myself and the adolescents bring to the class, creating with them a bond of trust that allows us to put life into the centre of the educational relationship, knowing that we are free to be, and that we are accepted.

That path is a continuous weaving and un-weaving, creating and recreating, where each one brings their doubts, their certainties, their fears and their joys, making thought in relationship. It is thus that I have found meaning in my classes and I think that the same is true for my students.